

Popular Ballads

WITH AN

ACCOMPANIMENT FOR THE

PIANO FORTE

by
VARIOUS AUTHORS

ea 3 ch

- | | | | | |
|--|----|--------------|------------------------------------|---------------|
| N ^o 1 WHERE ARE THE FRIENDS OF MY YOUTH | 3½ | G. BARKER. | 2 CALMLY THE DAY IS DYING. | G. LINLEY. |
| 3 KATE CONNOR. | | G. BARKER. | 4 DREAMS OF THE HEART. | G. LINLEY. |
| 5 OLD HOUSE AT HOME. | | E. J. LOBER. | 6 CORA or THE INDIAN MAIDENS SONG. | A. LEE. |
| 7 KATY DARLING. | | J. BEELINI. | 8 BLANCHE ALPEN. | G. GLOVER. |
| 9 BEAUTIFUL ERIN. | | S. GLOVER. | 10 THE SPRING TIME OF THE HEART. | C. W. GLOVER. |
| 11 THOU ART GONE FROM MY GAZE. | | G. LINLEY. | 12 I WISH THOU WERT NOT GOING. | G. W. GLOVER. |
| 13 COME SIT THE DOWN. | | J. SINCEIR. | 14 BURIAL OF MRS JUDSON. | J. TURNER. |
| 15 ORIGIN OF THE HARP | 3½ | T. MOORE. | 16 GRAVE OF BONAPARTE | J. TURNER |
| 17 FANNY GREY | | NORTON | 18 CHARMING WOMAN | BLACKWOOD |
| THE BELL GOES A-RINGING FOR SAI-RAH | 3½ | C. W. HUNT | | |

St. LOUIS

Published by BALMER & WEBER 206 N. 5th St.

ORIGIN OF THE HARP

CANZONETT

for
(One or two Voices)

Written by

THOS. MOORE ESQ.

S. Louis BALMER & WEBER, 52 Fourth St.

Piano or Harp.

'Tis be-liev'd that this Harp which I now wake for

thee, Was a Sy - - - ren of old, who liv'd

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line is in a key with one flat (B-flat) and has a 3/4 time signature. It contains the lyrics "thee, Was a Sy - - - ren of old, who liv'd". The piano accompaniment features a busy right hand with many sixteenth and thirty-second notes, and a simpler left hand.

un - - - der the sea, And who of - - - ten at

The second system continues the musical piece. The vocal line has the lyrics "un - - - der the sea, And who of - - - ten at". The piano accompaniment maintains its complex texture in the right hand.

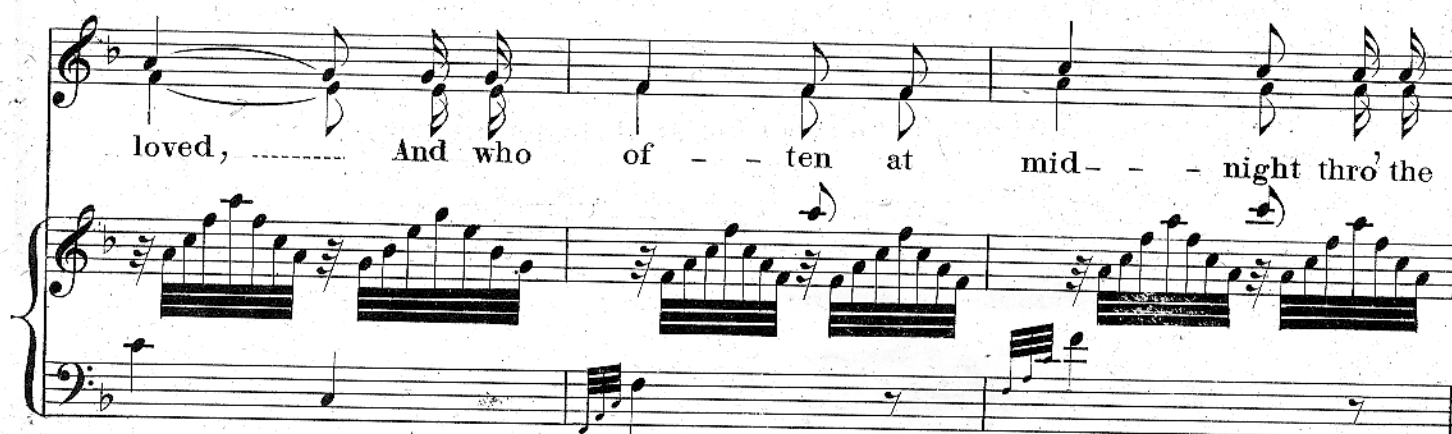
mid - night thro' the dark bil - - low roved, To

The third system of music shows the vocal line with the lyrics "mid - night thro' the dark bil - - low roved, To". The piano accompaniment continues with its characteristic rapid sixteenth-note patterns.

meet on the green shore a youth whom she

The fourth system concludes the page with the vocal line lyrics "meet on the green shore a youth whom she". The piano accompaniment continues until the end of the system.

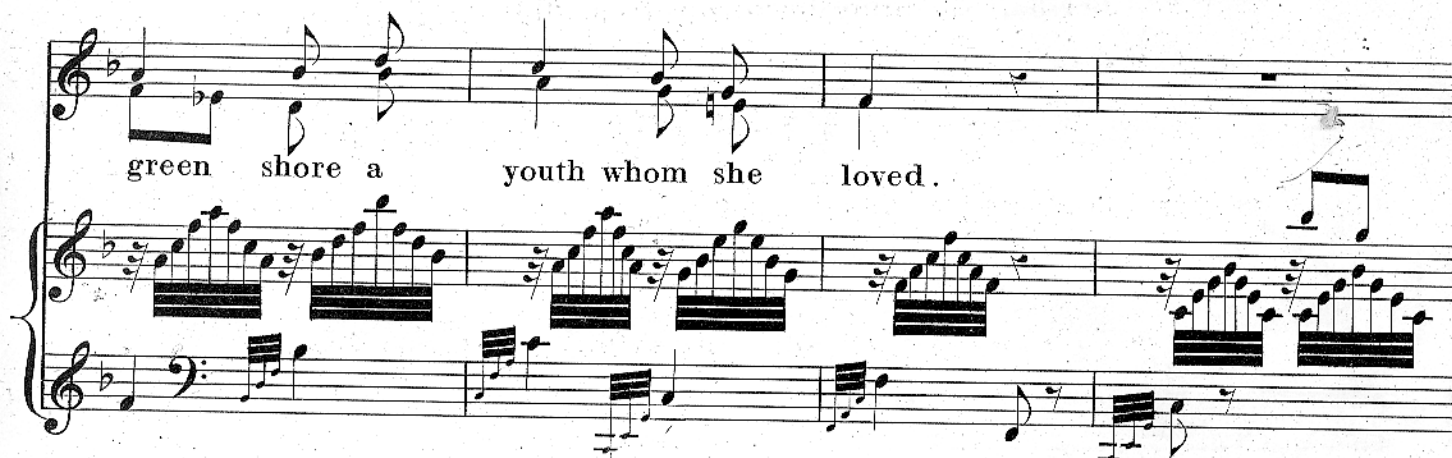
loved, And who of - - ten at mid- - - night thro' the

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a long note on 'loved,' followed by a series of eighth and sixteenth notes for 'And who of - - ten at mid- - - night thro' the'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a simpler bass line in the left hand.

dark bil - low roved, To meet on the

The second system continues the vocal and piano parts. The vocal line has 'dark bil - low roved,' followed by 'To meet on the'. The piano accompaniment maintains its rhythmic pattern, with some variation in the right hand's texture.

green shore a youth whom she loved.

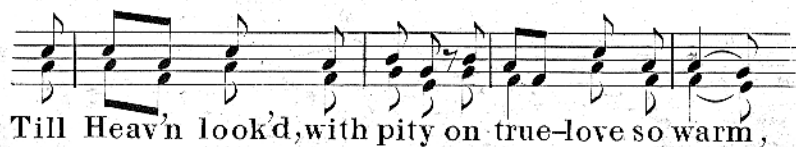
The third system shows the vocal line concluding with 'green shore a youth whom she loved.' The piano accompaniment continues with a similar rhythmic motif, ending with a few sustained notes.

pp

The fourth system shows the vocal line as a whole rest, indicating it is silent. The piano accompaniment continues with a rhythmic pattern, marked with a piano (*pp*) dynamic. The system ends with a double bar line.

2

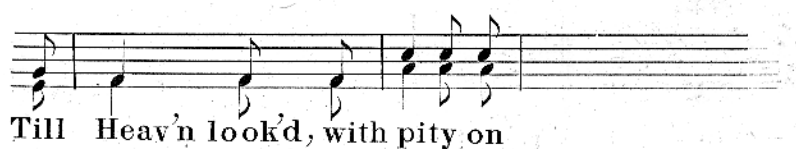
But she lov'd him in vain, for he left her to weep,
And in tears, all the night, her gold ringlets to steep,



Till Heav'n look'd, with pity on true-love so warm,



And chang'd to this soft Harp the sea-Maidens form!



Till Heav'n look'd, with pity on

3

Still her bosom rose fair, still her cheek smil'd the same,
And her sea beauties gracefully curl'd round the frame;



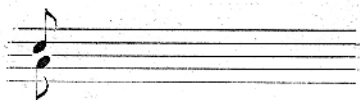
And her hair shedding dew-drops from all its bright rings,
Fell over her white arm, to make the gold strings!



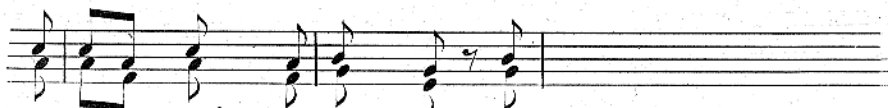
And her hair shedding dew-drops from

4

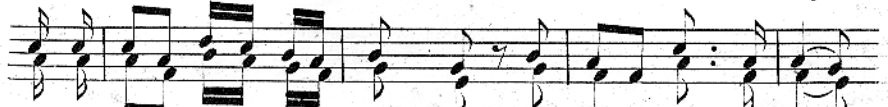
Hence it came that this soft Harp so long has been known,



To mingle love's language with sorrow's sad tone;



Till thou did'st divide them, and teach the fond lay,



To be love, when I'm near thee, and grief, when a-way,



Till thou did'st divide them, and teach the fond lay To be